liegrass folk country luegrass to azz blue reg9 es jazz blue azz blues countr blu country por untry pop ock pop re ock pop re k coun grass nev egrass nev SS ountry blu e classical ant gar ne SD fo cal avant ga al a untr nk cla sica e classical fo e c k po pop jazz uegrass jazz b rass ne ja an new wave show sho classic an nunk blues blue! ll ayan the sound alternative. stereo

FALL 1982 PROGRAM GUIDE



S

Doug Morgan of Neptune's Car and Gary Lupico of Dr. Bloodmoney at the Studio A-rama on July 17, outside the WRUW studios.

'A waving fist for an excited few'

by Bob Harris General Manager

Foreigner. REO Speedwagon. Journey. Asia. Styx. These are the bands whose names shall forever be carved in granite. Music that will last forever. God help us.

In an interview done several months ago, the lead singer of the group Loverboy revealed the group's major influences were ELO and the Steve Miller Band. Well, it's certainly good to see young songwriters are getting down to the very roots of the music, isn't it?

Transience has always been a major part of popular music. With rare exception, even the brightest of stars fades quickly. Anyone remember the "Supergroup of the late seventies?" The Knack. Of course. Certainly, there are those groups or individual performers who last for several generations of 14-year olds, but these are quite few in number and rather limited in scope.

Since music, particularly "popular" music (whatever that is), is so subject to change, what reason is there to believe that the cycles of change will not continue? Music will move on. Older groups will continue to flourish depending upon their ability to adapt, as always.

But what will they be adapting to?
There has never been a time in history when the economy has been "good." Comparatively speaking, we can, in retrospect, determine that a given time was more or less economics.

"good." Comparatively speaking, we can, in retrospect, determine that a given time was more or less economically stable than another given time; however, at no time has public opinion held any belief in a "good" economy. A

trip to your public library's newspaper archives will confirm this statement. It is reasonable to assume that even (perhaps especially) in light of "Reaganomics," inflation and unemployment will continue to increase and the value of the dollar will continue to plummet. Let's face it: things are only going to get worse.

As money gets tighter, it can be expected that the large concert-hall format for pop tours will decline in popularity in favor of small club engagements. There will not be many teenagers with access to \$15 or \$20 a week to go see a concert. The rock extravaganza will become almost extinct.

Social unrest and upheaval. When was the last time you went to a good block-burning? The pendulum has been on the side of lethargy and uppermiddle-class inertia for about five years. Subtract another five for the transition time between draft card burning and draft beer downing, and we're back to 1972, the very end of the pathos movement. Perhaps if we look ahead another five years or so, we'll see the front end of the new era of social unrest. C'mon, decadence is nice, but it can't last forever.

The Push for Morality has by now probably come within a year or two of its highest peak. Anti-Jerry Falwell backlash seems on the rise and should peak about one year after the One True Way does. Allowing time for our pendulums to start swinging again, 1987 looks like a very homogenous area with respect to fervor and fist waving. Each of the two combatants now seemingly so entrenched will have begun at-

tacking a bit less spiritedly with each passing day.

If the law of conservation of energy applies to activism, we can expect that what unrest does surface will probably be directed toward the government. The anti-nuclear war movement is gaining in popularity, sensibly enough, so it would not be surprising if this was the focal point of much of the unrest, in a manner not unlike the civil rights ragings of the late 1960's.

How will popular music respond to these changes in our society? As what amounts to the creative voice, indeed, often the only creativity to come out of "the youth of America," the music of the late 1980's will speak with a loud voice in reflecting whatever turmoil the times have generated. At the same time, the popular music of the time will have to be far more rooted in small-scale live performances than large concerts and monstrous album sales.

Rock and new wave seem a bit unlikely to function as a forum for political views. Of course, there are plenty of rock and new wave "protest songs;" however, it is hard to imagine an era in which the average rock band puts more emphasis on lyrical content than on the music, which is the source alone of rock's rebellious nature. And both music forms function naturally on a scale too large for consideration here.

Jazz and classical will always have their followings. However, much of jazz is inaccessible to the seventeen-yearold ear, and classical is often far too complex. Besides, Chopin didn't write lyrics and Coltrane didn't talk much. Soul and country play predictable material to audiences who like predictable material. To expect a country singer to criticize the president is to expect an elephant to fly; to expect anyone who calls himself "funky"to emphasize lyrical content is an obvious contradiction in terms.

What music does that leave? Folk. Does anyone out there remember Paul Simon? He's not dead, just sleeping. I think. Naturally, the folk music of the 80's will be far more advanced and complex than the 1960's stuff. (You don't really think I expect you all to sit through Peter, Paul, and Mary again, do you?)

Keyboard instruments, perhaps electronic, will begin to gain acceptance within the previously strictly traditional format. The banjo will wither and die a painful death due to its perceived lack of versatility. Dissonances and unconventional forms of rhythm and harmony will surface as a result of outside influences. And so on.

It's likely that what in the 1990's we will refer to as "80's folk" will only slightly resemble the folk of the 1960's and 70's, in that it evolved from the same traditional European roots and served as a waving fist for an excited few, and in that it cannot be truly understood outside of the time in which it rested. It also wouldn't be surprising if, as in the late '60's, the strident lyrics and words which tried so hard to improve almost everything made a difference, in hindsight, of almost nil. But we can always try. And hope.

From C&W to rock

Harmonies unify O.J.

by Mary Calkins
As the Tables Turn
Tuesday 5-7 pm

Orange Juice You Can't Hide Your Love Forever (Polydor)

Orange Juice. No, they're not another anti-Anita act. They're a quartet from Scotland whose debut album, You Can't Hide Your Love Forever, is one of the most intriguing records of the year.

Since the earlier release of several singles on English indie labels, Orange Juice has been cited as an influence by better-known bands like the Cure and Mission of Burma. Despite a slightly more mellow sound on the album, the band has maintained a delightfully eclectic pop style. Shades of disco, Motown, C&W, and rock'n'roll are neatly hooked into melodic pop numbers, with just enough quirks to keep things interesting.

One unifying factor in all the songs is the layered harmony vocals, pitched somewhere between the Kinks and the Associates. Lead singer Edwyn Collins performs soulfully on the ballads "L.O.V.E.Love" and "In a Nutshell." He also shows his versatility on "Tender Object," as his rough-edged vocal



evolves into a smooth, full-blown dance tune.

Other dance numbers include the funky "Satellite City" and a disco remake of "Falling and Laughing," their first single (which was voted Single of the Week in Melody Maker on its inital release). These tunes are rhythmic and accessible along the same lines as Haircut 100, Spandau Ballet and other dance groups, with the added innovation of trademark harmony vocals.

Disco is not the only style Orange Juice does well; much of side one is taken up with easy-rocking, American-sounding guitar songs. From the C&W-influenced "Intuition Told Me (Part I)," guitarists Collins and James Kirk swing

through "Upwards and Onwards,"
"Three Cheers For Our Side," "Consolation Prize," and "Felicity." The latter song, originally released as a live recording, suffers a bit from the mellow production and loses its edge. However, Kirk and Collins get in quite a few good licks on the other songs. However, Kirk and Collins get in quite a few good licks on the other songs. "Untitled Melodies" on side one also contains an excellent melodic guitar duet.

One interesting technique is the use of soul horns in different styles throughout the album. Horns appear in the rocking "Three Cheers," the Motownish "L.O.V.E.Love," and even back up country guitar and bass noodling in "Wan Light." The horns coupled with the vocal and instrumental harmonies on such various styles make for a truly original brand of modern pop.

There isn't much raw power on "You Can't Hide Your Love Forever." But although the production by Adam Kidron (Delta 5, Essential Logic) is slick as the dolphins on the cover, it's never dull, due to the creative diversity of the band. Orange Juice's album goes down smoothly, without a trace of pulp filler. It's sweet, natural, and altogether refeshing.

Presenting CRC

by Stephen Goldman

As a major city, Cleveland is fortunate enough to have five college radio stations in the area. Now, for the first time, all five have joined together to form the College Radio Coalition

According to Bob Harris, general manager of WRUW-FM, "The CRC has been founded primarily to improve and promote the quality of community broadcasting in the area." In coming months, the coalition will sponsor joint concerts, share special programming and assist local musicians and non-profit organizations.

You may have seen the first joint venture of CRC if you went to the Coventry Street Fair last July. There, WRUW and WCSB shared a booth to tell people about the stations and college radio in general.

"There are several advantages to the coalition," says Harris. "We can coordinate our programming so there's a wider range available to listeners. And we can co-sponsor events we couldn't otherwise provide."

The member stations, their universities, and frequencies are listed below. Remember that you will not be able to hear all of the stations in all parts of Cuyahoga County.

WBWC Baldin Wallace College 88.3
WRUW Case Western Reserve 91.1
WCSB Cleveland State Univ 89.3
WUJC John Carroll University 88.7
WOBC Oberlin College 91.5

REALLY improving FM reception

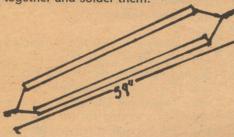
by Tim Schwartz
Technical Director

With apologies to those of you who read the summer '82 article:

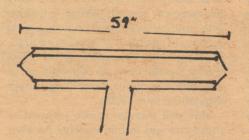
There are 2 types of antennas that are practical for FM reception in home use. One is the ½ wave folded dipole; the other is the yagi or modified yagi.

The folded dipole is the "T" shaped antenna that comes with many stereos. One can be purchased from most radio, TV, or stereo shops for around two dollars. Dipoles can also be made from a length of 300 ohm twin lead. (The flat type of antenna wire.)

To make a ½ wave dipole, cut a piece of twin lead about 59 inches long. Strip ¾ of an inch of insulation from both ends. Twist the ends together and solder them.



Next, fold the wire in half to find the middle. Cut ONE of the wires at the middle and cut back about ½ inch insulation from either side.



This is where you will attach more twin lead to go from the antenna to your receiver; the length here is not critical but try to keep it as short as possible.

Try moving the antenna around so you can receive the stations you want. It is best to face the antenna towards the station ("arms" outstretched).

The yagi is the type of TV antenna you see on roofs. Most TV antennas will do fine for FM as well, but some have "FM traps" built in and won't work at all. The best lead-in wire is the round 75 ohm coax (RG-59/U) which is less sensitive to interference over long distances than twin lead. If needed, a good quality splitter or Balun can be used to facilitate hook-up. Consult your local TV shop as to which antenna is best for you.



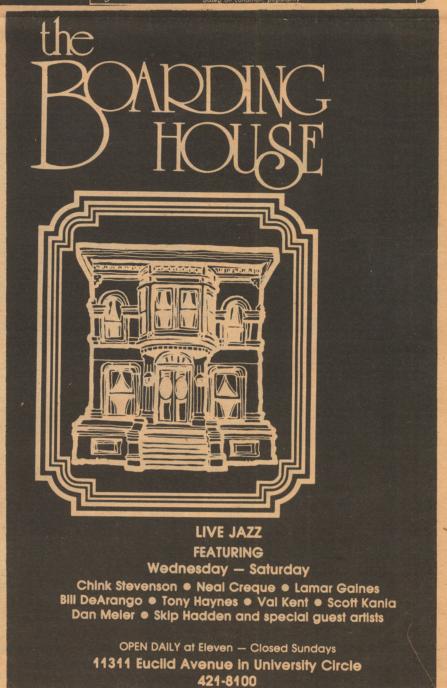


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Expires Dec. 31, 1982



Swing and big band music to know and love

by John Zeitler The Swing Shift Tuesday 11 pm-2 am

With the resurgence of radio stations that specialize in the "Big Band" sound, it seems quite reasonable that a progressive college station like WRUW should feature a swing show along with its other music (such as bluegrass and classical). There are two factors that I think make this show special, however, and I'd like to explain these in the following paragraphs.

First, the fact that this is an all request/new record show should interest the listeners who are tired of hearing the same oldies over and over again. By "all request/new record" I mean that whatever time during the show is not

used in filling requests (and requests are always welcome!) is set aside for any new releases or re-releases that the station may acquire. The request line number, by the way, is 368-2208.

The second factor that I think the listener will enjoy about the show is its musical variety. When you look at the roots of modern jazz you really have to go back to the ragtime era and work your way up to the present. When you think about it, an amazing amount of musical history has made between 1900 and 1950, and I try to include rags, old blues singers (like Bessie Smith, for example), New Orleans style jazz, and small club bands of the 30's and 40's in my show, along with the more well known sounds of Miller, Dorsey, Armstrong, Fitzgerald, etc. There

are also big bands of the 80's, such as the California sound of Ray Anthony's Orchestra, that are a real pleasure to listen to. That is not to say that artists such as Coltrane, Davis, and other contemporary jazz musicians are not! The purpose of this show, however, is to feature the older classics, so I have to draw the line somewhere.

Getting back to the new releases for a minute, there are a few collections that deserve special attention. MCA, a French company which owns the catalogs of the old Decca and ABC labels, translated the record covers of its "Jazz Master Series" and put them out in the USA. There are ten albums by Louis Armstrong alone, with the swing bands of Fletcher Henderson, Earl Hines,

Jimmie Lunceford, Chick Webb, and Lionel Hampton also being well represented. Other lesser known artists in the collection are the Savoy Sultans, who made the Savoy ballroom in Harlem "the home of happy feet" in the 1930's, and Jay McShann's 1940's orchestra, featuring Charlie Parker's earliest alto sax blues solos. Other recent acquisitions include early 1930 collections (off the Brunswick label) of Red Nichols and his 5 Pennies (with Teagarden, Miller, Goodman, and Drupa in the same orchestra!), Bing Crosby, Marlene Dietrich, and others.

So there you have a little background on the show. I hope you enjoy the programming. And remember, as Satchmo would say — "it don't mean a thing if it ain't got that swing!".

Michigan Mom: The reminisces of a rocker

by Michigan Mom
First Church of Howard Devoto
Sunday 2-9 am

An obvious assertion of youthful rebellion is to annoy your parents with your musical preferences. The curious phenomenon of Woodstock worship has disarmed many a young whippersnapper of today. When your elders have succeeded in deluding themselves and you with extractions of the pleasant and expurgations of the contrary, you've not a point to perforate their myths, which is, after all, the motivation of teenage innocence, to tell your folks that they've conveniently forgotten that the ratio of bad to good from a time ago really wasn't much better than it is now. It's easier to think things are better when those things aren't staring you in the face. Nasty habit, is time.

So what kind of mischief can the restless adolescent state with the equal effect of a kind of noise which annoys? Since so much of wayward youth actually support last decade's sounds — now the sound of two decades ago — we can't bother too many old hippies, except those who are purists about which old hit versus which other old hit deserves recognition, the self-censoring of memory notwithstanding. Instead, youth of today have cleverly self-splintered, each faction denouncing the other in the name of avant garde, garage, or another hipness. Such originality. Am I reminiscent? No.

Now, any simpleton can merely disturb someone else's tranquility with some random selection in an opposite style of musical inclination. Any musical dilettante knows how to drive another person out of the room, or mind, whichever comes — or goes — first. Why be so bourgeois? The better versed you are in any particular area of music, the more subtle, the more satisfying, can be the experience of such purposeful bloating of your ego to the exclusion of someone else's personality expression. What is taste but intolerance?

If you ever want to offend a mainstream rock fan, just play 'Stairway to Gilligan's Island.'

Within any specific type of music consist categories, and the arguments within historic as well as variations during time frame reference can be used as information and as violence. Try playing big band swing to a free form jazz enthusiast, or avant garde classical to someone who loves baroque. Try to comprehend an actual definition for "progressive music" when it is equally employed by fans of Led Zeppelin, Kraftwerk and Van Der Graaf Generator. Or define "punk" when it's been applied to the Clash or the J. Geils band.

Because rock is so much more a matter of peer pressure, coolness and lifestyle than an actual affection for music, you can't always be too certain that the most obvious choice of disturbance will pack a sure punch of offensiveness. In rock, there is often a chance for overlapping styles if there is any indication of a range of interest wider than three bands.

As an aid to those unsure how to proceed in the wonderful world of discomfort, I'd like to suggest a few surefire groups quaranteed to drive even the

most expansive rock lover of a particular classification into an itch that he or she can't scratch. Since the memory edits the past, some groups from the same time period will prove most painful even for old hippies.

What is taste but intolerance?

The Gods on ESP records were punks before punk became a philosophy. These are three guys who worked in the ESP record shipping department who stepped into the recording studio while microphones were open and tape was running and attended some dangerousy unattended instruments which they learned to play, er, well, almost, during the time it took to record three exquisitely excrutiating albums from 67-69. They were defused afterwards. If you find the appropriate setting, a resurrection of the bells/beads/incense/peace/love/good-old-days happening, put on side one of the first album or side two of the second and wait for the room to clear. An alternate group from the same time period — those good old days — is Hapshash and the Coloured Coat featuring the Human Host and the Heavy Metal Kids. Doesn't matter which album - the first is sure to offend fans of "classic rock" — a generic to that the industry has hyped and these new people who hate hype have swallowed hook, line, sinker, bait - and the second works well as a folk album which is antifolk. In the latter setting, there is an acid folk group, the Incredible String Band, which would be avant garde if they weren't so boring.

For those who have decided to believe the watered down versions of five years of new music hype and now use the phrase "new wave" as an adjective for fashions, art, architecture, bedspreads and designer bath towels, there are some great hard core punk groups just lucid enough to be recognized as musical but not tame enough to become incorporated in Billboard or any other propaganda which consultants who program almost every FM album oriented rock station across the U.S. might use. Black Flag and the Germs are two bands who've not achieved any popular acceptance, the way magazines and television decide to approve some example of radical chic, which is why I wouldn't recommend the Plasmatics.

For a hard core crowd, the BuzZcocks are too pop and Wire too artistic. You could try the latest synthesizer pop dance 12". They're everywhere these days. Some of these may do double duty, as Duran Duran would be acceptable to a "new wave" crowd, not "punk," but neither would enjoy A Certain Ratio. This is good to keep in mind in case you've accidently mixed people who use "new wave" as their umbrella term for musical preference. Always remember that although they look alike sometimes, some of these people still buy their clothes at bargain and junk stores instead of a store with a "new wave" department.

Almost any import will offend a new hippie, unless it's a reissue of some sixties favorite, although the reissues tend to reflect tastes far too eclectic for fans of the Doors and Hendrix to understand. These people go blank at the mention of Traffic and Cream and the

Nice, so you can't expect them to appreciate the West Coast Pop Art Experimental Band. Maybe you could use the Crazy World of Arthur Brown, from exactly the era these new hippies claim to worship, to nudge them out of what they consider a parallel drug stupor. Or whatever they do and think that we did.

The new romantics look and behave more and more like the disco nighters of the early seventies. Any music which doesn't chug should suffice. See what I mean about narrow tastes being the most boring. Major scale happy pop fans are easily dislodged, too, but especially fun is any reaction to Joy Division or the Cure. Empty happy people are openly puzzled by depressants.

The Birthday Party and Blurt are excellent recommendations for anyone with a limited budget and a determination to appear modern while alienating everyone else who strives so desperately to be modern, too. People who like experimental rock and people who like hard core can be equally distressed.

Avant gardists within their own frame of reference are the trickiest because often their tolerance music is exactly what no one else can tolerate. These people actually like Pere Ubu and the Residents, Ravi Shankar, Harry Partch and Throbbing Gristle. Dome and Mass can be effective in large doses. The Pop Group might provide enough of a strain to bother your average avant gardist while retaining a quality of substance to give them the credit as avant garde. Just. If the trick is to grate within the actual genre of preference, the revenge of time may be the only method. Silver Apples as an early electronic rock group, was a contemporary joke, heralded as forerunner a decade later, and can cheerfully revenge itself in the presence of those who insist that they accurately remember "the good old days." I suspect avant gardists are out to get all of us. Who else could take Nico's version of "The End" by the Doors seriously?

And don't take me too seriously. Seriousness is another clue to torture. If you ever want to offend a mainstream rock fan, just play "Stairway to Gilligan's Island." These people take Led Zeppelin seriously.

Fortunately, distortions of perspectives never die, they just shift. People who once long ago appreciated a screaming lead guitar solo, the phased drum solo of In-A-Gadda-Da-Vida and the endless keyboard meanderings of Keith Emerson now listen to a selection of psychedelic rock hits and soft core resurrections like Steve Miller and still claim that they like ROCK, but the kids of today don't know what ROCK is.

'The Gods' were punk before punk became a philosophy.

A whole conglomerate of fans of recent rock releases agree. The tradition of one generation's musical declaration absolutely offending the previous chosen age group isn't reliable. Today's eclectic rockers are at each others' throats as to which ROCK is better than what ROCK. My ROCK is better than yours. However, in this serious business of imposing yourself on someone else's tapping toes, the Sony Walkman and its ilk will have the last bleep on us all. Ah, progress.

Fall Program Highlights

SUNDAY

11 pm **Energy Watch**

Interviews with energy experts on energy's impact on employment, environmental effects, technological breakthroughs, alternative energy sources and energy saving tips you can use at home. Brought to you as a service of the Energy Electric Institute and produced by Jameson Broadcast.

MONDAY

7 am

For those interested in yesterday, today, and tomorrow, this program explores the infinite dimensions of the world. Forum looks at current events, noted personalities, scientific research, and the lighter side of life (such as the mating habits of blowfish). Recent topics have included cancer research, math anxiety, and biofeedback. Produced by the Center for Telecommunication Services at the University of Texas at Austin and distributed by the Longhorn Radio Network. by the Longhorn Radio Network.

Dry Smoke and Whispers 2:30 pm

This is a series of radio drama and comedy reminiscent of the old-time tales of the 30's and 40's, but set in the future in an entertaining combination of satire, nostalgia, science fiction, and mystery. The protagonists are ace investigator Emille Song and his sidekick Professor Durrick Henchard. The setting is Quaymet, "a vast capital where the culturati must rub elbows with the ghetto dwellers, who provide Song and Henchard with the informa-tion that leads them into the very heart of intrigue and suspense each week." Produced by Radio Cinema Associates and WMNF (Tampa, Florida) and distributed by the National Federation of Community Broadcasters.

The Phantom of Delquire Manor Murder on the Huddleston Ferry Sep. 27 and Oct. 4 Oct. 11 and 18 The Bladenbrook Horror Oct. 25 and Nov. 1 Night of the Eclipsoid Man Nov. 8, 15, and 22 The East End Reaper Nov. 29 and Dec. 6 The Idilosk

Free Ukraine

Ukrainian news, music, and information. Produced by Marko

Walking Dr. Bill's Rhythm & Blues Survey

Bill Anderson hosts this history of rhythm and blues featuring a

year	featured artist
Sep. 6 1963	Mongo Santamaria
13	Stevie Wonder, 12 year old Genius
20	Little Johnny Taylor
27	early Supremes
Oct. 4	Chicago Soul
11 1964	Tommy Tucker
18	Irma Thomas
25	James Brown at the Apollo, 20th Anniv.
Nov. 1	Ska & Bluebeat
8	Chuck Berry
15	King Curtis
22	B.B. King
29 1965	Temptations Sing Smokey
Dec. 6	Drifters
13	Little Milton live
20 X-mas Sho	
27 1965	Stax/Volt Story

TUESDAY

Women

The focus is on people, events, and issues which concern the lives and circumstances of women around the world; the intention is to entertain and inform listeners-both male and female—through interviews, commentaries, music, and poetry on a variety of topics which reflect the objectives of the Decade For Women 1976-1985: Equality, Development, and Peace. Produced by United Nations Radio.

The Week at the U.N.

A weekly news program reporting major developments within the U.N., including extracts from meetings of the Security Council and General Assembly and dispatches on events away from Headquarters. Produced by United Nations Radio

THE GREAT ATLANTIC RADIO CONSPIRACY



2:30 pm The Great Atlantic Radio Conspiracy

Sep. 14 Tobacco Madness: Over 600 billion cigarettes are smoked each year in the United States. We'll look at the history and politics of tobacco. Included are skits, anti-smoking poetry, interviews, and music. Whatever happened to Florence Nightingale? Many

hospitals in this country are chronically short of nurses. Five nurses explain why—and it's not just salaries.

Beverly Grant and the Human Condition: Grant and her musical group perform songs that encourage people to look at this society and see the damage

created by profit, competition, and inequality.

Hot Art—Anti-nuclear Poetry and Music: The fight
against nuclear power and weapons has generated music and poetry.

Alternative Press Review: A look at what was reported

in alternative newspapers and magazines during September.

The Low Level Radiation Project: The American medical establishment depends on nuclear technology for diagnosing and treating patients. Yet this radiation creates a hazard for both patients and

How to Read a Newspaper: We look at why you may be confused by the news you read and how you can read a newspaper and counteract its effects.

The Reagan File: In Orwell's "1984", the government's Ministry of Truth was in charge of official lying. Judging from Ronald Reagan's presidency, the Ministry of Truth has been relocated to Washington, D.C. Alternative Press Review

Privacy: Wiretaps, bugs, credit bureaus, the FBI, the CIA, insurance agencies...they all invade your

The Sugar Connection: If you eat a typical American diet, every week you consume close to two pounds of sugar. How did we acquire our sweet tooth?

Chrysler: Why did Chrysler ask the government to bail it out? Who's to blame for Chrysler's condition? Learn about the near-collapse of America's tenth largest in-

about the near-collapse of America's tenth largest industrial corporation.

Return of the Draft: The history of Selective Service, the volunteer army, racism, and sexism in the military and what was behind the 1980 registration call.

Alternative Press Review

Open Up the Files: Are the 1980's going to be like the 1950's? Are we entering another McCarthy era?

The Politics of Addiction: Why people take drugs, their effects, and the political implications of addictive habits within this society.

habits within this society.

The Poetry of Audre Lorde: Lorde, a black lesbian

feminist poet, is featured reading and talking about eight of her poems.

7 pm Consider the Alternatives

A weekly magazine on political and cultural issues: nonviolence, NATO, hunger in America, the Middle East, and more. This show is a production of the SANE Education Fund and is distributed by the Longhorn Radio Network.

Sep. 14 Nuclear War: the Last Epidemic. A careful look at why

there is a growing danger of nuclear holocaust. Nuclear War: the Last Epidemic. The concluding seg-

ment on one of the most pressing issues of our time.

The Lessons of June 12: A comprehensive examination in retrospect of the June 12 New York rally for disarmament. Highlights and music from the rally

The Penny Pinchers: Pentagon waste and lobbying. Congress and the Environment: An examination of key

environmental issues, lobbies, and personalities before the November election.
The Environmental Movement: Groups and their plans.

Strategies and complaints in an election year.

Britain After the Falklands: A special report on opposition critical of the war, the economy, and Margaret Thatcher's England.

Additional program topics were unavailable at press time.

10 pm Radio Canada International

Running Hot and Cold: The Climate Controversy. Five thousand years ago, the Sahara Desert was a verdant grassland. What happened? Are we entering a new Ice Age or will the earth's heat melt the polar Ice, flooding the continents?

Sep. 14 Human Activity and Climate: It is difficult to understand how civilization may be changing the climate before we fully understand how it would change naturally. In this program, some of the possible side effects of interference by mankind are discussed, as well as the social and political implications.

Space and Climate: Changes in the environment of the solar system can have a great impact on the earth's climate, even though there is no weather, as

such, in space. Weather Modification and its Modifications: While weather modification may possibly have beneficial uses if applied to agriculture, there could be more destructive applications if used as a weapon of war In this program, the case in point is the seeding of clouds over North Vietnam in the early 1970's.

Oceans: Of all the planets in the solar system, only our earth is a water world. We came from water and we are made of water. Oceans are the great wombs from which we all sprang. These programs look at the ocean as an organism and as a provider of

life and energy.
Oct 5 Planet Ocean: We embark on an imaginary journey that takes us back to the world's gaseous beginnings out of the bubbling craters of volcanoes. And we'll go beneath the waves to explore the greatest mountain ranges and the deepest valleys on earth. Finally, we

will ponder the future evolution of the seas.

12 Cradle for Life: All of the species, from the tiniest bacterium to the giant sequoia tree have had their origins in the sea. This program presents a recipe for life as it brewed 3 billion years ago. And we'll see how the process of evolution continues today

19 Fruits of the Deep: In the sea, roughly 10 thousand pounds of plants will support one thousand pounds of plant-eating animals which in turn will support 100 pounds of meat-eating animals, which in turn will support 10 pounds of tuna, which in turn will support one bound of human flesh.

26 The Delicate Balance: Our wasteful industrial society as been oblivious to the ocean as a living, vulnerable organism. But the big question is not whether we are killing the oceans, but if we are killing ourselves. Because, even if we do, the planet will continue to

live on for a very long time to come.

Man and Mist: An ineffable attraction binds us still to the ocean, the primordial mother. We recall man's earliest responses to the ocean through myth and legend and evoke it as a muse, celebrated in song,



The decisive question for man is:
Is he related to something infinite or not? That is the telling question of his life

Carl Gustav Jung: A Retrospective of His Life and Work. This documentary series is devoted to the life and work of the Swiss master who left behind a school of ardent followers for whom he had redefined psychiatry. Jung broke with his mentor Sigmund Freud when Jung stressed the importance of the religious and spiritual rather than the sexual elements in man's psychic life. The thinking, revelations, experiments, and personality of C. G. Jung are revealed through dramatized readings of his autobiography and rare interviews with Jung and some of his closest associates

9 Swiss Pastoral: Jung's childhood and adolescence were marked by profound intellectual and spiritual experiences which determined the course of his life.
16 The Collective Unconscious: Jung saw beyond the personal unconscious studied by Freud and postulated the existence of archetypes which are the common heritage of humanity, embedded in the collective unconscious.

Towards Individuation: The real adventure in life is the soul's inner journey—the journey towards death but also towards individuation, that is a deeper

understanding of the self.
The Alchemist: Alchemy, the science of transmuting metals into gold, had been dismissed as a delusion. But, in it Jung found metaphors for his psychology. The Search for the Grail: In the final years of his life,

Jung wrote his autobiography. He withdrew from the world after his wife's death to conclude his lifelong

Dangers and Options: The Matter of World Survival. Willy Brandt, who has had a long and distinguished political career in West Germany, presents the 1981 Massey Lectures. He describes a world in which radical change is a constant which demands creative, flexible responses. There must be a restructuring of the relationships between nations, he says, if we want the world to survive.

Dec. 14 The Dangers

21 Survival 28 Development and Disarmament Our Own Interest

11 Summitry

WEDNESDAY

The Next 200 Years

Distinguished scholars from all fields examine many aspects of the American experience and evaluate the nation's future prospects. Topics recently discussed include world population growth, space exploration, needs of the elderly, and new issues in child adoption. This show is produced by the Center for Telecommunication Services at the University of Texas at Austin and distributed by the Longhorn Radio Network.

Man and Molecules

The longest running science show on radio today is brought to you from the American Chemical Society. Past programs have included "The Science of Pain," "The Stale Beer Mystery," "A Vaccine Against Leprosy," and "Oil in the Ocean."

continued on page 6

WRUW-FM 91.1 PROGRAM GUIDE FALL 1982 368-2208

368-2208										
	SUN	MON	TUES	WED	THURS	FRI	SAT			
2 am	First Church	Dead Air	Left of Center	Sine of the Thames	Stratosfear	Cult of Ego	Crystal Coffin	am 2		
3 -	of Howard	Catherine Butler	Randy Woodling	Michigan Mom	Paul Vargo	Brian Azzarello	Michael Arnovitz MODERN MUSIC	-3		
4 -	Devoto	MODFORM	PROGRESSIVE	FREE WAVE	PROGRESSIVE	MODERN MUSIC	The Party's Over	-4		
5-	Michigan Mom	Oblique Strategies Chris Hagen	Sound Asleep Ira Bibbero	Spit and Bubble Gum David Barringer	Psychotic Waltz Ched Stanisich	Breakfast of Champions Robbie Ernhart	Vic Selig and Herb Hamilton FREEFORM / ROCK	-5		
0	TANKS OF STREET	MODERN MUSIC / PROGRESSIVE	Women	COUNTRY WESTERN	FREEFORM	FOLK / OLD WAVE	Diversified Inc	-6		
8-	THIRD WAVE	Forum Bach to the Grind	At the U.N. Twisted Kicks Jeff Allen	Next 200 Years Dawn with Child's Eyes	The Sonny Hours	Panther Program Morning Constitutional		- 7		
9-	Classical Sound Gallery	Val Matula CLASSICAL	Irish Folk Festival	David Petrus FOLK	Sonny Scardeletti 50's & 60's ROCK	Bob Harris FOLK	Wade Tolleson FREEFORM	- 8 - 9		
10-	Dick Barrong	Special K	Alloyed Forces	The Bill Tourtilotte Show	Flannery and Linda Lou Show Flannery and		Children's Stories	-10		
11-	CLASSICAL	Mark Kay NEW & OLD WAVE	Chuck Hanley HEAVY METAL	Bill Tourtilotte MODERN MUSIC	Linda Lou PROGRESSIVE/ BLUEGRASS	David Warren PROGRESSIVE ELECTRONIC	Roll Away the Dew	-11		
N-	Orange Schubert	On the Rolling Sea Fred Soster &	Collective Unconscious	Gumshoe	Cheeze Whiz for Brains	Under the Mango Tree	Cousins Dan & Jimmie Wilson	-N		
:30	Stephen Cahn	Pete McCall	Charles Honton	Cliff Faintych	The Punks PUNK, NEW WAVE,	Ched Stanisich	BLUEGRASS	:30		
2-	CLASSICAL	REGGAE Dry Smoke Whispers	Radio Conspiracy	MODERN MUSIC Man & Molecules Prime Time	HEAVY METAL, ETC. Man & Molecules Radio Moscow	REGGAE Black America	Live from Studio A	-2.		
3-	Desparate Straights	Surf's Up Brad Braun	Didacts and Narpets	Difficult Listening Curt Manley	Anyway J.B.	Suburban Renewal	Cold Sweat	- 3		
4-	Marty Drabik	ROCK	Don Charles FREEFORM	ANCIENT & MODERN CLASSICAL	PROGRESSIVE BLUEGRASS	Joe Daquino MODERN MUSIC	Keith Bowman	-4		
5-	AVANT GARDE & PROGRESSIVE	Pree Ukraine	As the Tables Turn	The Rock Block	The Greg Holtz Show	Mish Mash Hour	NEW MUSIC Performing Arts	-5		
6-	for Breakfast	Marko Farion NEW MUSIC	Crazy Lady Blue MODERN MUSIC	John Fry ROCK Moon Over	Greg Holtz POLKAS	Chris Rockmore FREEFORM	BROADWAY MUSICALS	-6		
7-	Don Sebian	Free Ukraine Annie's Show	Alternatives	Meta 4	Rainbow Connection When the Roses Bloom	Your Favorite Rebellion	Those Oldies but Goodies Stan Skebe 1950-64	-7		
8- 9-	Insecure Hilarity	Ann Weatherhead	Steve Winegar	Howard Bell PROGRESSIVE	Again Cousins Dave & Dan Wilson BLUEGRASS	ASSORTED ROCKS London Wavelength	D.O.P.E.	- 8 - 9		
10-	Larry Collins MODERN DANCE	Walking Dr.Bill's R&B Survey	Radio Canada International	Reel Live Music	Greek Connection Jazz Masters	Concerts Down by	Lars Harper	-10		
11-	Cross Currents	Singular Echo	The Swing Shift	Bird Calls	Evening Shades	the Cuyahoga	Local Anesthetic	-11		
M-	Jon Platt	Jeff Bullock & Pete Lahm	John Zeitler	Bill Anderson	Paul Hanson	Jim Szabo Jazz Calendar at midnight	Becky Patsch	-M		
1-	JAZZ	JAZZ	ALL REQUEST SWING/BIG BAND	JAZZ	JAZZ	JAZZ	AVANT GARDE / FREEFORM	-1		

More Program Highlights

continued from page 5

Prime Time

Each week this show deals with a different issue related to aging and gives a rundown of recent legislation and news of importance to senior citizens. Past topics have included the White House Conference on Aging and nutrition for the elderly. "Prime Time" is produced by the National Retired Teachers' Association and the American Association of Retired Persons.

Moon Over Morocco

Our hero, Jack Flanders, believes there once existed a knowledge of natural magic that has been lost to modern man. He heads for Morocco, believing that in this primitive land he may discover the gateway to that lost world.

In Tangler, Jack meets Kasbah Kelly, an American expatriate who owns a bar, and Kelly's plano player, Mojo Sam, who provides a romantic plano background. Jack is involved in one adventure after another, down the dimly lit back streets of Tangler, across the scorching sands of the Sahara and into the rugged mountain camps of the Berber tribes, as he seeks to unravel the mysteries of this exotic world.

Produced by ZBS Media.

The Fourth Tower of Inverness

A mystery serial in the grand old tradition, bringing back those days of yore when imagination flourished and listeners sat spellbound. The story concerns Jack Flanders and his adventures within the Fourth Tower. Upon arriving at Inverness, he encounters strange happenings at the old Victorian mansion. Jack discovers that there are only three towers in Inverness, even though he has seen a fourth. An old jukebox that cannot be located plays a haunting 50's tune just as an accident is about to happen. Jack pursues this jukebox, searching through sliding panels, hollow walls, and underground passageways until, finally, he discovers the entrance to the Fourth Tower that only he is

Once inside the tower, Jack discovers steps that spiral endlessly upward. On each level there is a door, and as our hero opens each door, he steps into a different dimension, the astral worlds of myth and mystical fantasy

Reel Live Music

Peter Petto brings you the finest in live music from all over the Midwest

THURSDAY

International and domestic issues are examined each week by distinguished scholars, political observers, former government officials, and others. This show is produced by the American Association for the Advancement of Science, the Brookings Institute, the Overseas Development Council, Resources for the Future, the Wilson Center, and the Urban Institute and distributed by the Longhorn Radio Network.

Man and Molecules

See Wednesday, 1:30 pm

Note: Different programs are aired on Wednesday and Thursday

2:45 pm Radio Moscow
Editorials and commentary on international and domestic affairs produced by Radio Moscow in the Soviet Union.

The Rainbow Connection

A humor show for everyonel Programs consist of tales, skits songs, interviews, and of course, lots of furry animals, frogs, and

The Greek Connection

News, music, and information for and about the Greek community. Produced by Patty Komondourous and WRUW.

Jazz Masters

John Richmond's 52-week history of Jazz returns to WRUW. The series traces jazz from the pre-jazz African and European influences all the way to the rock-influenced jazz of the seventies. The music presented on Jazz Masters is historically significant, but most importantly, it's great jazz.

FRIDAY

The Panther Program

And now...presenting one of radio's wildest political comedy programs...Described by the "Boston Globe" as filled with "sarcastic humor that tickles," each program warps today's news in-

to tomorrow's laughs.
"This week," begins the Panther News segment, "we'll visit that fundamentalist Christian elementary school in Most Righteous Indiana and learned how it handled the heating fuel crisis this

winter after they ran out of books to burn.

Taped in front of a live audience each week, the Panther Program has a script and a cast of characters that exude America. Meet Caleb and Maudie, two rural Americans who try everything to strike it rich—from leasing their land as a toxic waste site to renting their basement to neighbors during nuclear attack. And Nigel Biafran-Zani, the foreign correspondent who finds himself each week among a bunch of seemingly half-crazed and illiterate "commies," who somehow turn his thinking

Distributed by the National Federation of Community Broad-

In Black America

This series explores the culture, politics, and problems of America's largest minority group. Past programs have included "The Atlanta Experience," "The Importance of Black Media," and "Contemporary Black Writer, Nikki Giovanni." "Black America" is produced by the Center for Telecommunications Services at the University of Texas at Austin and distributed by the Longhorn

Midnight Jazz Calendar

Jim Szabo tells you about upcoming concerts and club dates on the Cleveland jazz scene

SATURDAY

Children's Stories (for all ages) 10:30 am

Produced by Radio 2000

Sep. 18, 25, Oct. 2, and 9 Treasure Island by Robert Louis Stevenson

Oct. 16, 23, 30, and Nov. 6 Pinocchio by Carlo Collodi

Nov. 13

Beauty and the Beast by Mme. de Villeneuve

Children's Radio Theatre

This program varies form sprife adaptations of classical folk tales to humorous musical revues to the serious treatment of engaging social topics. Children's RadioTheatre has received five national awards: three consecutive Ohio State Awards, a 1980 National Federation of Community Broadcasters Award for best children's program of the year, and a 1979 Peabody Award, the highest honor given to American radio producers.

Nov. 20 The Witch's Tale: Hansel and Grêtel...as told by the

27 The Emerald Prince: Who will save the ruby princess from the wicked wizard Phantamose? Tune into this ex-

citing, original, musical fairy tale and find out! Tiger Tales: Amusing tales of man against beast and justice in the jungle, set in India.

11 The Sky Is Falling Revue: Tune in and find out what happens to Henny Penny when she gets hit on the head and decides it is time to pursue her career as a recording star. Recorded in front of a live audience.

18 The Velveteen Rabbit: Grab your favorite stuffed animal and discover the meaning of becoming real.

25 Two Feathers and the Panther Suit: A traditional Iroquois folk tale.

The Fox Who Laughed too Much: Mr. Fox is undone by his own vanity while Ms. Duck learns to take better care of herself and Mr. Frog learns not to be so lazy. Just So Stories (part 1): Two delightful tales of how the

world began by Rudyard Kipling.

Live from Studio A

Larry Collins hosts live concerts featuring local bands.

Sep. 11 Zacharias 18 Flamin' Dukes

25 Blue Light

5:30 pm Performing Arts Profile

Interviews with prominent figures active in the performing arts. Recent guests have included actress Eartha Kitt, composer Aaron Copeland, and Gene Reynolds, executive producer of TV's. "Lou Grant." This show is produced by Alan Farley of Public Radio Productions and distributed by Longhorn.

Another Op'nin'

Broadway musicals from the 20's through the 80's hosted by Dan Shoemaker

Sep. 18 All request

25 Religion Oct. 2 Dance

Wishes/Dreams

16 All request 23 Famous Women

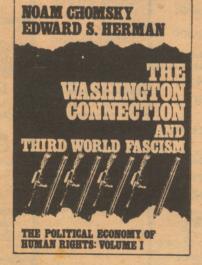
30 Crime and Vice

Nov. 6 Broadway Gone Famous 13 Jazz

20 All request 27 Classical Broadway
4 Animals

11 Record feature (to be announced)

18 All request 25 To be announced



The Washington Connection and Third World Fascism

Vol. I of Political Economy of Human Rights

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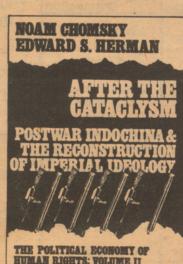


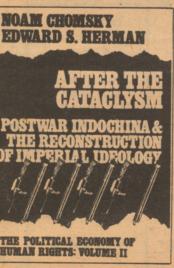
Vol. II of Political Economy of

Human Rights Noam Chomsky & Ed Herman

These two volumes document the roles that the U.S. government, the corporate establishment, and the country's most prestigious media have played in recent

international affairs.







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FM. The first episode

November 20 at 10:30

air

Children's

Saturday,

winning

am.

Mon-Sat 12-8

Following the bandura through the ages

Pree Ukraine Monday 5-7 pm

The bandura, Ukraine's national instrument which is relatively unknown
in today's society, is a versatile instrument which has various forms, uses,
and techniques in playing throughout
history. It is an instrument with great
meaning for the Ukrainian nation, both
is history and in modern times. Here in
America, as well as in other parts of the
world, the badura is slowly being recognized by non-Ukrainian musical
circles.

The significance of the bandura is so great that it is a crime that it is not even listed in the largest volumes of the world's foremost music encyclopedias and dictionaries. The reason for this is that musicologists have not been exposed to the bandura and have not heard its beautiful sound. But, the development of the bandura continues in the Ukraine and in the free world. The bandura is enjoying a renaissance initiated by outstanding bandura soloists and ensembles which fled from their captive Ukraine during both World Wars.

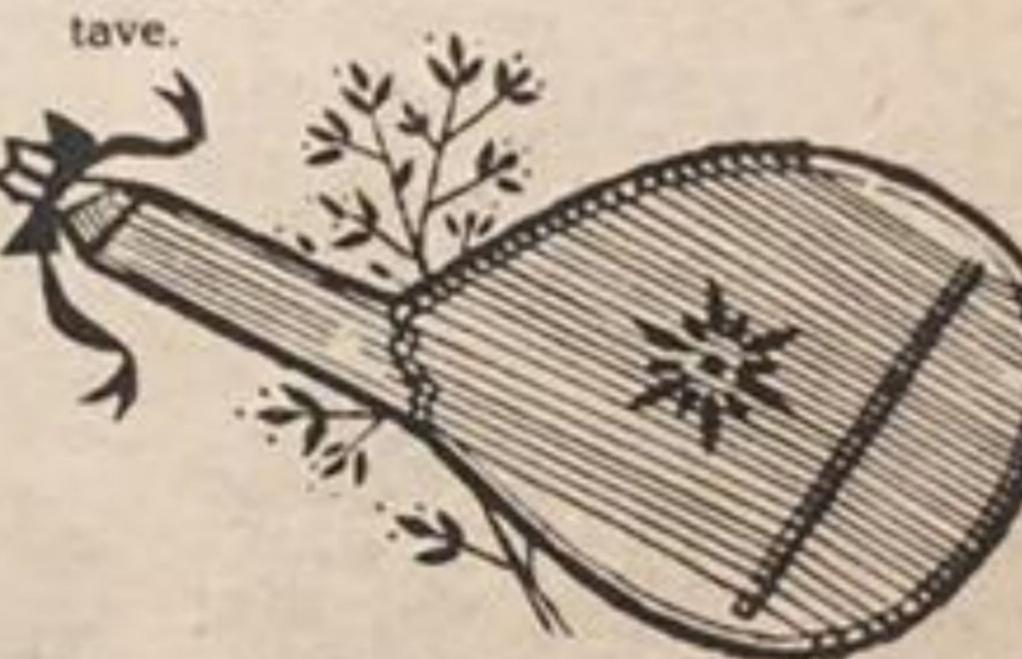
Today the bandura and kobza are one and the same, but there was a time when they were two different instru-

ments. The bandura evolved from the kobza and lute. The kobza, which came to Ukraine from Asia around the sixteenth century, is an elongated instrument with very few strings and a fretted fingerboard on the neck. The lute, which came from the European West, has a more rounded form and more strings than the kobza.

Through the years, these two instruments' theories were adapted to form a point new instrument, the bandura. The bandura lost the fretted fingerboard of the kobza and shorter strings were added on the body. It consisted of six long and six short strings and is said to be a cross between the principles of the lute and harp.

From its beginnings in the sixteenth century until today, the bandura has changed greatly from its original form. One major change was in its string capacity. From the earlier twelve strings, it has come to the point that some banduras now have over sixty strings. This change has brought about an alteration in the bandura's form, basically enlarging and rounding its corpus to accommodate the added strings.

In the original bandura, the bass strings were tuned in intervals of fourths while the treble strings were tuned diatonically. But every bandura was tuned in a different key, according to the repertoire of the performer, the character and diapason of his voice and his aesthetic taste. Because of these differences, ensembles could not be formed, bandurists could not perform together. For rational purposes, the G major scale became the standard key on the bandura because of the fact that this scale is found close to the midpoint of all the keys. Hand in hand with this, came a change from diatonic tuning to chromatic tuning, meaning that half tones were added to the basic octave.



The technical and artistically expressive capabilities of a bandura are great, but they depend largely on the diapason of the bandura, different timbres, and the ability of the bandurist in obtaining the best sound. It is important to bring out special sounds desired

oy different techniques, the most important of which are staccato, tremolo, flageolet tones, "vidbij" (recoils), and glissando.

Because of its technical and artistically expressive capabilities, the bandura is intimately known on the Ukrainian scene, both in Ukraine and in free lands. But it is not very well known on the international scene, as the lute or harp is. The main reason is that very little has been written on the bandura except in Ukrainian. Leading Ukrainian musicologists, who have gotten their degrees after emigrating, are classical musicians or choral directors. They are not experts on the bandura and cannot very well write about them. The reason why little has been written on the subject is that there are not very many people to write about the bandura. There is a tragic reason for this. In the mid-1930's. Stalin convened the first All Ukrainian Convention of Bandurists and other folk musicians, with the intention of determining the future of the bandura. Approximately three hundred blind bandurists were mercilessly shot to death. A mere handful remained to carry on their work. Consequently, much of the bandurists' tasks have been to revive and rebuild the part of them that has been lost or destroyed.

Thank you

The Delta Club
Goose Acres
If Wishes Were Horses
Record Rendezvous
Sound Stage 25
Valentino's Pizza

WRUW thanks its program underwriters for their support of the station. If you, your organization, or your store would like to help WRUW keep bringing you alternative radio, call or write us: WRUW-FM

11220 Bellflower Road Cleveland, OH 44106 Attn.: Underwriting or dial 368-2208.



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FCC approves commercials on public radio

True or False: Non-commercial radio stations cannot air commercials.

Answer: False

As hard as it may be to believe, the Federal Communications Commission now permits non-commercial stations to air commercials for non-profit organizations. (WRUW-FM has adopted a policy against accepting any commercials.)

This is a result of the deregulation mood the FCC is in. Following President Reagan's lead, the FCC is reexamining old rules in an effort to "get the government off the backs of broadcasters." But while some of the old regulations are cumbersome, expensive and unneccessary, many of them were established to protect the public. By doing away with the latter, many radio stations (both commercial and non-commercial) will become less responsive to the public's needs and wants.

One example of this is allowing commercials on non-commercial stations (by itself, a contradiction in terms). What is to stop those stations from succumbing to the same pressures as commercial stations? Almost all noncommercial radio stations need more money than they have. By increasing their audiences, they could charge more for commercials, just like the "big" stations. And how would they increase their audiences? By playing more popular music. This probably doesn't mean that your favorite college or NPR (National Public Radio) station will switch to a Top 40 format. More likely, you'd start to hear more Jeff Lorber and Chuck Mangione (to take

jazz as an example) than John Coltrane and Miles Davis.

A close cousin of commercials is underwriting (which WRUW does permit). The primary difference here is that underwriting cannot contain any qualitative description. For example, we could say: "This program is made possible in part by support from Ed's Food Store, with an in-store bakery and deli." But we could not say: "This program is made possible in part by support from Ed's Food Store, with the best in-store bakery and deli in town." This is all well and good. Underwriting announcements are fairly unobtrusive and are certainly not as irritating as commercials. At the same time, they let businesses announce that they exist. However, the FCC again went one step too far and eliminated restrictions on the number of underwriting announcements permitted. Stations may make the announcements as often as they wish. Since underwriting then becomes a more potent advertising force, stations will be in the same trap as before—they will be pressured to attract wider audiences by playing more "popular" music in order to get support for their programs.

These and other recent changes, are to the detriment of listeners and, especially, to alternative radio. While the FCC used to look out for the public, it is now more concerned with making money for the stations (partially because of Reagan's cutbacks in funding for NPR stations). Since the Reagan FCC will probably not see the error of its ways, all we can do is hope that non-commercial stations don't take the easy way out and turn their backs on their listeners.



Studio A wants you!

OK musical geniuses, we know you're out there. Not only that, we want to hear you. Studio A is always looking for new and exciting noisemakers from the Cleveland area. We would also like to play your tunes during regular programming.

Interested? Send tapes, biography, and self-addressed, stamped envelope to:

Live from Studio A WRUW-FM 11220 Bellflower Cleveland, OH 44106

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Music Director Asst, Music Directors

Public Affairs Director
Public Service Director
Technical Director
Asst. Technical Director
Promotions Director/Editor
Asst. Promotions Director
Press Relations Director
Production Director
Asst. Production Director
Traffic Directors

Business Manager Jazz Consultant Station Advisor

Bob Harris Marko Farion Chris Hagan Larry Collins Chris Rockmore Wade Tolleson Jeff Birkel Keith Bowman Mary Calkins T.J. Hmiel Michigan Mom Tim Schwartz Rolf Taylor Diane Harrison John Zeitler Ann Weatherhead Joe Riznar Uri Feldman Mary Calkins Becky Patsch Steve Winegar Bill Anderson John Cremer

Staff

Staff: David Barringer, Cindy Choi, Judy Engibous, Mary Lou Ennis, Steve Fraim, Julia Heng, Anuradha Sarma, Judy Schrecengost, Yvonne Yao and many more.

WRUW-FM is the student radio station of Case Western Reserve University. WRUW is dedicated to innovative, new music and programs of community interest. Please address inquiries to WRUW-FM, 11220 Bellflower Road, Cleveland, Ohio 44106. Our phone number is 368-2208.

The WRUW Program Guide is a publication of the promotions department. It is available in stores throughout the Cleveland area or by mailing two 20° stamps and your address to WRUW at the above address. Advertising rates available upon request. Circulation: 12,000.

WRUW-FM
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Cleveland, Ohio 44106

To:

ISE Class